

CAMERA SCRIPT

BBC.1.
2316/8806

"DR. WHO"

"THE MACRA TERROR"

55

by
IAN STUART BLACK

EPISODE TWO

PRODUCER : INNES LLOYD

DIRECTOR : JOHN DAVIES

DESIGNER KEN SHARP
STORY EDITOR GERRY DAVIS
P.A. CHRIS D'OYLY-JOHN
A.F.M. ANN FAGGETTER
COSTUME SUP. DAPHNE DARE
MAKE-UP SUP. GILLIAN JAMES
T.M.l. FRANK CRESSWELL
T.M.ll. TERRY WILD
SOUND SUP. GORDON MACKIE
GRAMS. OP. CHRIS POCOCK
VISION MIXER BRUCE MILLIARD
CREW TEN
FLOOR ASSISTANT ... CHARLES WALLACE
ASSISTANT MARIANNE WILLISON

RECORDING: SATURDAY, 11th MARCH 1967 : 8.30 - 9.45 p.m.

STUDIO: 'D' LIME GROVE

RECORDING NO.: VT/4T/38315

PROJECT NO.: 2316/8806

CAMERA REHEARSAL : SATURDAY, 11th MARCH 1967:

10.30 a.m. - 1.00 p.m. REHEARSE
1.00 p.m. - 2.00 p.m. LUNCH
2.00 p.m. - 7.00 p.m. REHEARSE (WITH T/K 1
7.00 p.m. - 8.00 p.m. DINNER from 3.30 p.m.)
8.00 p.m. - 8.30 p.m. LINE-UP
8.30 p.m. - 9.45 p.m. RECORD : VT/4T/38315

EDITING: MONDAY, 13th MARCH 1967 : 10.30 - 1.30 p.m. VT.7.

TRANSMISSION: SATURDAY, 18th MARCH 1967 : 5.50 - 6.15 p.m. BBC.1.

MUSIC COMPOSED BY DUDLEY SIMPSON

CAST IN ORDER OF APPEARANCE:

DR. WHO	..	..	..	..	..	PATRICK TROUGHTON
MEDOK	..	..	..	..	..	TERENCE LODGE
OLA	..	..	..	..	..	GERTAN KLAUBER
PILOT	..	..	..	..	..	PETER JEFFREY
POLLY	..	..	..	..	..	ANNEKE WILLS
BEN	..	..	..	..	..	MICHAEL CRAZE
JAMIE	..	..	..	..	..	FRAZER HINES
MACRA OPERATOR	..	..	..	..	..	ROBERT JEWELL

NON SPEAKING ARTISTS:

PILOT'S SECRETARY	..	..	..	..	LINDA REYNOLDS
SCIENTIST	..	..	..	..	PAUL PHILLIPS

CONTROLLER	..	..	..	..	GRAHAM LEAMAN (Photograph + B.P.)
CONTROL VOICE	..	..	..	..	DENIS GOACHER
BROADCAST & PROPAGANDA VOICE	..	..	..	..	RICHARD BEALE

RUNNING ORDER : "DR. WHO AND THE MACRA TERROR"
EPISODE 2 : 2316/8806

Page	Seq.	Shot	Description	Time	Cams/Booms	Sound
1/2			TELECINE SEQ. A: OPENING TITLES + FLASHBACK : END OF EP.L. + 3 35 mm. Slides.			S.O.F.
2/5	1	2-5	EXT. BUILDING UNDER CONSTRUCTION	NIGHT	4A. 1A. A1. 3A.	A1. TAPE.
5/12	2	6-30	INT. PILOT'S HEADQUARTERS.	NIGHT	2A. 3B. B1. 4B.	B1 TAPE
12/ 16	3	31-46	INT. REST CUBICLES	NIGHT	1B. C1. 3C.D. 2B.	C1 TAPE
<u>RECORDING PAUSE : REPO ARTISTS</u> (2 to C)						
16/ 22	4	47-53	INT. REST CUBICLES (BEN/JAMIE'S)	NIGHT	1B. C1. 3C.	C1 TAPE
22/ 23	5	54	INT. HOSPITAL	NIGHT	B2. 4C.	B2 TAPE
23/ 24	6	55	INT. REST CUBICLES	NIGHT	1B. C1.	C1
<u>RECORDING PAUSE : REPO ARTISTS</u> (1 to C)						
24/ 25	7	56	EXT. BUILDING UNDER CONSTRUCTION (WALL)	NIGHT	1C. A1.	A1. TAPE
25/ 26	8	57	INT. BUILDING	NIGHT	4D. B3.	B3.
26	9	58	EXT. BUILDING (WALL)	NIGHT	1C. A1	A1.
26	10	59-60	INT. BUILDING	NIGHT	4D. B3. 2C.	B3
26/ 27	11	61-	EXT. BUILDING	NIGHT	3A. A1.	A1.
27/ 32	12	62-78	EXT. BUILDING	NIGHT	4D. B3. 2C. 1A. A1.	B3/A1. TAPE

RUNNING ORDER : "DR. WHO AND THE MACRA TERROR"
EPISODE 2 : 2316/8806

Page	Seq.	Shot	Description	Time	Cams/Booms	Sound
33/ 42	13	79- 111	INT. PILOT'S HEADQUARTERS + STILL B.P. + MOVING BACK PROJECTION WITH SOUND : 1'05"	NIGHT	1D. 3E. B1 4B.	B1 TAPE
41/ 42			CLOSING TITLES CAPTION SCANNER : ROLLER + 2 35 mm. SLIDES.			TAPE

TECHNICAL REQUIREMENTS

CAMERA 1 : PEDESTAL
CAMERA 3 : PEDESTAL

CAMERA 2 : PEDESTAL
CAMERA 4 : PEDESTAL

3 BOOMS
Stand Mic./Fish. Rod
GRAMS./TAPE.

CAPTION SCANNER : 5 x 35 mm. Slides + Roller Caption.

TELECINE : 35 mm. : T/K 1 from 3.30 p.m. : (B.P. Sound on T/K.)

BACK PROJECTION:
1 Still B.P. Projector.
2 B.P. Screens : 7' x 5'
1 Moving B.P. Projector, with Sync Sound.
1 Gimbel mirror 6' x 6'

1 x 6' x 5' Slung Mirror.

2 Smoke Guns.

4 FLOOR MONITORS.
2 SLUNG MONITORS.

"DR. WHO AND THE MACRA TERROR"

EPISODE 2 : 2316/8806

1. 2 A : AMPEX CLOCK

TELECINE SEQ. A (0'45")

OPENING TITLES

"DR. WHO"

S.O.F.
Standard
Opening Music
(R. Grainer)

FADE

FADE UP:

TIGHT 2-s.: MEDOK/
DR. WHO.

S.O.F.
M.13 :
Repeat M.12.
+ Weird Night
Noises : Ep.1.

S/I : SLIDE:
"THE MACRA TERROR"

S/E : SLIDE:
"by IAN STUART
BLACK"

MEDOK: Doctor! Doctor!

S/I : SLIDE:
"Episode 2"

DOCTOR: What is it?

MEDOK: Look. Out there.

DOCTOR: I don't see.....

MEDOK: In that patch of moonlight.
I told you I'd seen them.

TELECINE SEQ. A:

THE MACRA

TIGHT 2-s.:
MEDOK/DR. WHO.

THE MACRA :
PUSH IN TIGHT.

END TELECINE SEQ. A. (0'45")

2. 3 A 24 / 1. EXT. BUILDING UNDER
SLATS : CONSTRUCTION. NIGHT. TAPE: NIGHT ATMOS (CONT.)
HOLD TIGHT
2-s.:
MEDOK/DOC.
as they (MEDOK TURNS AND
enter GRABS THE DOCTOR)
bottom of
frame.

MEDOK: That proves it. I'm
nct seeing things.

(4 next)

2. 3 A 24 cont. - 3 -

DOCTOR WHO: (WARNINGLY) Medok!
The guards! They'll hear you.

(MEDOK, HIS VOICE
RISING WITH EXCITEMENT)

TAPE: HEARTBEAT: CHASE A/B Ep.1.

MEDOK: It doesn't matter. Now I
can prove it! They can't lock me
up again. We know they're real!

(HE BEGINS TO SCRAMBLE
UP. HE POINTS INTO
THE DARK.

THE DOCTOR TRIES TO
RESTRAIN HIM, CATCHING
AT HIS ARM)

DOCTOR WHO: Medok!

(MEDOK THROWS OFF THE
DOCTOR'S HAND AND STARTS
TO SCRAMBLE AWAY, HIS
FACE LIGHT WITH
EXCITEMENT)

3. 4 A 24
3-s.:
OLA/GUARDS

(3 to B)

(OLA IS MOVING IN WITH
HIS GUN AT THE READY)

OLA: (CALLING) Medok! I know
you're in there. Come out quietly.

MEDOK: You can put the gun away.
I'm coming. /

4. 1 A 24
3-s.:
GUARDS, OLA
inc. MEDOK/
DOC. as
they enter
centre b/g.

OLA: (INDICATING BUILDING) Who's
with you?

MEDOK: The Doctor.

(DOCTOR WHO MOVES OUT OF
THE BUILDING. OLA TURNS
TO HIM)

(4 next)

4. 1 A 24 cont.

OLA: (ANGRILY TO DOCTOR WHO) What are you doing here?

MEDOK: (URGENTLY) Don't waste time! Come on. Over here.

(HE STARTS TO MOVE

OLA AND THE GUARDS SWING
ROUND ON HIM KEEPING HIM
UNDER COVER OF THEIR GUNS)

OLA: Stay where you are!

MEDOK: Look. I came out to show you ...

OLA: Stand still.

MEDOK: (DESPAIRINGLY) It's the
Macra! Ola! They're over
there!

OLA: I told you to stand still
Medok,

MEDOK: Ask him! (POINTS AT DOCTOR)
He'll tell you!

DOCTOR WHO: Yes, I think I can
confirm.

OLA: We don't want to know what
strangers think.

DOCTOR WHO: It would be as well
to ...

(DOCTOR IS MOVING OFF.

OLA SWINGS ROUND QUICKLY
ON HIM)

OLA: (SHOUTING) Where do you
think you're going?

(4 next)

4. 1 A 24 cont.

DOCTOR WHO: I thought I would just go and have a look.

OLA: You'll stay where you are. Search him. /

5. 4 A 24
CU GUARDS
hand

PULL OUT
to
GROUP SHOT

(OLA INDICATES WITH HIS GUN AND DOCTOR WHO IS FORCED TO MOVE ALONGSIDE MEDOK.

THEY ARE NOW BOTH THREATENED BY THE GUARDS' GUN)

(1 to B)

OLA: Right, guard. Lead the way.

(DOCTOR WHO, POLITELY ENQUIRING)

DOCTOR WHO: What will they do to us?

I'll tell you.
OLA: (GRIMLY) / I'm taking you before the Pilot. You've been found in the company of an escaped criminal and you were out in the Colony at night.

MEDOK: (TO DOCTOR) I'm sorry, doctor. I thought he would listen to reason.

DOCTOR WHO: Reason is the last thing someone like Ola will listen to.

MEDOK: You're going to be in trouble. And it's my fault.

OLA: (SHOUTING) Silence. Pilot's headquarters. Move.

As Doc. & Medok are marched off frame buttress L. f/g.

(THE GUARD LEADS OFF FOLLOWED BY MEDOK AND DOCTOR WHO. OLA BRINGS UP THE REAR GRIMLY WATCHING THE TWO PRISONERS AS HE COVERS THEM WITH HIS GUN)

TAPE: M.14:
GRIM
CONCLUSION
(Dudley)

(0'22")

6. 2 A 24 / 2A. 3B. 1L. 4B
CU 2. INT. PILOT'S HEADQUARTERS. NIGHT.
PAPERS.

/B1/

TAPE:
OFFICE +
ELECTRONIC
NOISES.

6. 2 A cont.

PULL OUT
to
Deep 2-s.:
PILOT/SEC.

(4 to B fast)

(THIS IS AN ATTRACTIVE
LITTLE OFFICE CONTAINING
A NUMBER OF FUTURISTIC
AND IMPRESSIVE INSTRUMENTS.

ON ONE WALL THE BIG
TELEVISION SCREEN DOMINATES
THE ROOM AS IT DOES SO
MANY OTHER ROOMS THROUGHOUT
THE COLONY.

THE PILOT IS STRIDING UP
AND DOWN AS HE DICTATES.

HIS SECRETARY, A VERY
ATTRACTIVE GIRL, IS
OPERATING A TYPE OF
RECORDING TYPING MACHINE
WHICH LISTENS TO THE
SPEECH AND PRODUCES THE
WRITTEN WORD)

PILOT: (DICTATING) All work shifts
are to stand by for greater
efforts during work time. The gas
from the pits must be kept in
constant supply at even greater
pressures. The lift of the
Colony is dependent on this gas.
All industry and activity -

Q ALARM BELL

(THE PILOT BREAKS OFF AS
A LIGHT FLASHES URGENTLY
AND THERE IS THE SOUND OF
A HIGH PITCHED BELL.

TAPE:
ALARM
BELL A/B
Ep.1.

Q VOICE

THE PILOT TURNS A SWITCH
ON HIS DESK)

7. 4 B 24
CU
INTERCOM
on Pilot's
desk.

TAPE: RECORDED:
VOICE: Emergency call. Emergency
call.

PULL OUT
to 2-s.:
SEC./
PILOT.

PILOT: Go ahead Emergency.

TAPE: RECORDED:
VOICE: Oia requests audience
immediately.

PILOT: I'm extremely busy. Unless
this is a major crisis -

TAPE: RECORDED VOICE:
Medok has been taken prisoner and
one of the strangers has been
captured with him.

(2 next)

7. 4 B cont.

(THE PILOT IS TAKEN
ABACK)

PILOT: Bring the stranger in.

CRAB R
to inc.
doors in
L. b/g. :
DOC./OLA
enter.

(THE PILOT PRESSES A
BUTTON ON HIS PANEL,
THE DOOR SLIDES BACK,
DOCTOR WHO IS USHERED
IN, UNCEREMONIOUSLY BY
OLA.

TAPE: 7
DOOR SLIDE
OPEN : GRIM

DOCTOR WHO LOOKS AROUND
INTRIGUED AND IMPRESSED
AS HE ENTERS THE H.Q.

HE DOES NOT APPEAR AT
ALL ALARMED)

DOCTOR WHO: (GAZING ROUND) Good
evening, Pilot. What a very nice
office you have here.

(THE PILOT IS NOW A VERY
STERN UNCLE)

PILOT: (STERNLY) What is the
meaning of this, doctor?

OLA: (GRIMLY) We found them both
in the new buildings, Pilot.

PILOT: At night? How did he get
there? Wasn't there a guard on
his sleeping quarters?

ALC: (PROTESTING) All the guards
were out looking for Medok.

PILOT: Very well. You may go,
Ola. I shall carry out this
investigation myself.

(OLA SALUTES AND GOES
OUT.)

TAPE: 7
DOOR SLID
CLOSE : G

8. 2 A 16
MS DOC.

(4 next)

8. 2 A 16 cont.

THE DOORS OPEN AS HE
APPROACHES AND CLOSES
BEHIND HIM.

DOCTOR WHO IS CASUALLY
INSPECTING VARIOUS
ITEMS THAT INTEREST HIM)

9. 4 B 16
MS PILOT.

DOCTOR WHO: Mmmmm. Mmmmm. Very
interesting. A telescopic
viewing machine. I imagine you
can keep track of the Colony from
here ... and direct inter-commun-
ication with all parts. Most
up-to-date. Excellent. Excellent.

PILOT: (SHARPLY) You don't seem
to realise how serious this is,
doctor. You've committed a crime.

10. 2 A 16
MS DOC.

DOCTOR WHO: A crime?

PILOT: What were you doing with
Medok! You know he's a dangerous
man.

11. 4 B 16
MS PILOT.

DOCTOR WHO: I'm not so sure, Pilot.

PILOT: You have already been told.
He has refused to co-operate and
to obey orders. He suffers from
hallucinations.

12. 2 A 16
MCU DOC.

DOCTOR WHO: That's just the point,
Pilot. Does he?

13. 4 B 16
MCU PILOT.

PILOT: (SHARPLY) What exactly
do you mean by that?

14. 3 B 24
MS DOC.
& Desk.

DOCTOR WHO: Well, it's like this ...

inc.
PILOT
& lose
Doc.

(HE BREAKS OFF AS THE
EMERGENCY LIGHT FLICKERS
AGAIN AND THERE IS THE
HIGH PITCHED BELL.

TAPE: &
ALARM BELL
A/B

THE PILOT SWITCHES ON
THE INTERCOM)

PILOT: What is it now? I don't
wish to be interrupted.

(4 next)

14. 3 B cont.

()
OLA'S VOICE: Ola reporting, Pilot.

PILOT: What is it?

OLA'S VOICE: I have just taken a statement from Medok. It completely changes the situation.

15. 4 B 24
2-s.:
DOC./PILOT

PILOT: Bring him in. /

(HE SWITCHES OFF THE INTERCOM)

DOCTOR WHO: (HURRIEDLY) I hope you aren't going to believe everything Medok tells you.

PILOT: Why, doctor? Are you afraid of something he might say?

DOCTOR WHO: In his state of mind he might say anything.

CRAB R:
 to inc.
 OLA/MEDOK
 as they
 enter.

(THE DOORS OPEN AND MEDOK IS BROUGHT IN BY OLA.
 MEDOK SEES DOCTOR WHO AND TURNS TO HIM IN A FRIENDLY FASHION)

TAPE:
DOOR
OPEN
GRIM :
A/B.

MEDOK: Hello Doctor. How have they been treating you?

DOCTOR WHO: I'm perfectly all right. Don't worry about me.

OLA: Silence.

(HE TURNS TO THE PILOT)

Medok has just given us certain information, sir. It's about the doctor.

(HE INDICATES DOCTOR WHO)

PILOT: (SIGNIFICANTLY) Ah!

(3 next)

15. 4 B cont.

DOCTOR WHO: Aha!PILOT: Yes, Medok?16. 3 B 24
CLOSE 2-s.:
MEDOK/DOC.MEDOK: The doctor wasn't helping me./ He was trying to make me give myself up.17. 2 A 16
MCU PILOTPILOT: (THOUGHTFULLY) That was very brave./ (TURNS TO DOCTOR) Why didn't you tell us this?18. 4 B 16
TIGHT 2-s.:
MEDOK/DOC.DOCTOR WHO: (STILL BLINKING) Well, as a matter of fact -19. 2 A 16
MCU PILOT.MEDOK: (INTERRUPTING) Captain Ola didn't give him a chance./20. 3 B 24
2-s.:
MEDOK/DOC
A/B.PILOT: It seems we owe you an apology, doctor./DOCTOR WHO: But ...MEDOK: It's beter this way, doctor.21. 4 B 24
GROUP SHOT:
OLA/MEDOK/
DOC./PILOT.DOCTOR WHO: Thank you, Medok. I understand./

(PILOT TO OLA, INDICATING MEDOK)

PILOT: Take him away.OLA: Come on.LOSE OLA &
MEDOK as they
exit.(HE PUSHES MEDOK OUT OF
THE ROOM AND THE DOORS
SLIDE SHUT BEHIND HIM)TIGHTEN on
DOC./PILOT.DOCTOR: What will happen to him now?22. 2 A 16
MS PILOTPILOT: He'll be sent back to the Hospital for Correction. He'll be given another course of treatment./ (cont...)

(4 next)

TAPES:
DOOR SLIDE
SHUT :
GRIM A/B

22. 2 A 16 cont.

PILOT (CONT.) The next time Medok returns to the Colony he'll be a changed man. He will co-operate and obey. He'll be just like the rest of us. /

23. 4 B 16
MS DOC.

DOCTOR: Why do you want everyone the same? /

24. 2 A 16
MS PILOT

PILOT: Doctor. This Colony was founded by our ancestors who, many centuries ago came from your earth planet and they believed in the virtues of healthy happiness. And we have tried to keep their ideal alive. Sometimes it is necessary to use force. /

25. 4 B 24
2-s.:
DOC./PILOT.

(INTO INTERCOM)
The doctor is returning to his quarters.

Q. VOICE

TAPE:

BROADCAST VOICE : RECORDED:
The doctor's escort is ready.

PILOT: We are sorry to have disturbed you, doctor.
Thank you for your help.

26. 2 A 16

DOCTOR: Goodnight. /

CUE B.P.

TAPE:
CHIMES IN

MS PILOT.

27. 4 B 24
2-s.:
SCREEN/
Q VOICE
PILOT.

(THE DOCTOR GOFS.
THE THEME PLAYS
AND THE SCREEN
LIGHTS UP WITH A
PICTURE OF THE
CONTROLLER.)

CONTROL VOICE : RECORDED:
The Doctor and his friends are to be given the advantage of high powered adaption at once. They must begin to think like members of the Colony. They are to have deep sleep and thinking patterns. We cannot have criticism from these strangers. The work is urgent. It must begin immediately... /

28. 2 A 24
MS PILOT
at desk.

(4 next)

28. 2 A 24 cont.

(THE PILOT TURNS BACK TO
HIS DESK AND PRESSES
ANOTHER BUTTON)

PILOT: (INTO INTERCOM) An
emergency order from Control.
Top Priority. Are all rest
cubicles connected?

Q. TAPETAPE

BROADCAST : RECORDED:
VOICE: (OVER INTERCOM) The rest
cubicles for the four strangers
are all connected for deep sleep
and thought-patterns.

29. 4 B 24
2-s.:
SCREEN/
PILOT.

PILOT: (INTO INTERCOM) Very good.
The process is to begin tonight./

(THE PILOT SWITCHES OFF.
HE TURNS TO THE TVSCREEN)

Your instructions are being
carried out.

TAPE:
M.15:
12"

Q. TAPE

(2 to B
fast)

CONTROL VOICE : RECORDED: TAPE
VOICE: That is good. This is an
emergency. Control must be
believed and obeyed. No one on
the Colony believes in Macra men

(THE VOICE ON THE SCREEN
GROWS SHRILLER AND
SHRILLER WITH INCREASING
URGENCY.

IT RISES TO AN UNNATURAL
SHRILL PITCH)/

30. 3 B 24
MS SCREEN.

PUSH IN
QUICKLY
to BCU
CONTROLLER

(4 to C)

There is no such thing as Macra
men. Macra men do not exist.

There are no Macra Men!

(THE PICTURE OF THE
CONTROLLER SHAKES AND
ALMOST COLLAPSES ON THE
SCREEN.

TAPE:
M.15A:
10"
Dudley

CHIMES OUT

31. 2 E 16 / 3. REST CUBICLES. REFRESHING DEPT. CL
BCU NIGHT. (B to 2)
POLLY
(1 next)

31. 2 B 16 cont.

(3 to G)

PAN
TO
HOLE IN
WALL.

(POLLY IS ASLEEP.

THERE IS THE
SOFT HISS, AS IF
FROM ESCAPING GAS.
ALSO THE SOUND OF
A VERY GENTLE VOICE
WHISPERING AS
THOUGH AT HER EAR.)

Q. VOICE

TAPE:
PROPAGANDA
SLEEP
NOISES
(R.P.)

TAPE: PROPAGANDA VOICE : RECORDED:
The sleeper must relax and believe.
Everything in the Colony is good
and beautiful. You must accept
it without question. You must
obey orders. The leaders of the
Colony know what is best.

PAN DOWN
to
BCU POLLY.

32. 1 B 16
BCU BEN

(BEN IS ALSO
ASLEEP.)

VOICE (CONT): In the morning when
you wake up you will be given
some work. You will be glad to
obey. /

33. 3 C 12
BCU
JAMIE

(AND SO IS JAMIE)

VOICE (CONT.): You will question
nothing in the Colony.

As he turns:

34. 1 B 24
2-s.:
BEN/JAMIE

(JAMIE IS UNEASY IN
HIS SLEEP. HE WAKES
AND TURNS TO BEN.)

JAMIE: Ben! Ben!

BEN: What is it?

JAMIE: I heard something.

BEN: You're always hearing
something.

JAMIE: I've never heard a voice
like this before. Ben!

35. 3 C 16
MCU JAMIE

BEN: I'm asleep. /

(1 next)

35. 3 C 16 cont.

JAMIE: It was evil, Ben. An evil voice. Even though it was all that gentle. And yet... yet I nearly believed what it said./

36. 1 B 24
2-S.:
BEN/JAMIE
A/B.

BEN: Oh mate! Get some sleep. We've got a long day's work ahead of us.

JAMIE. Why did you say that?

BBEN: Well, we'll have to do something to help in the Colony. We can't just eat their nosh without helping out./

37. 3 C 16
BCU JAMIE

JAMIE: You sound just like the voice, Ben.

38. 1 B 16
BCU BEN
39. 3 C 16
BCU JAMIE

BEN: I don't know what you're on about./ This Colony's all right. It wouldn't be too bad to work here./

40. 1 B 16
BCU BEN

JAMIE: I've never heard you talk like that before, Ben./

41. 3 C 16
BCU JAMIE
PAN DOWN WITH HIM AS HE LIES./Q. VOICE/

(BEN HAS NOW CLOSED HIS EYES AND APPEARS TO BE ASLEEP./

THE SOUND OF THE GAS IS HEARD AGAIN.

THE SOFT VOICE BEGINS AGAIN.)

TAPE:
PROPAGANDA
SLEEP NOISE

42. 2 B 12
BCU HOLES.

TAPE : PROPAGANDA VOICE : RECORDED:
You will not resist the sleeping gas. Breathe deeply. In the morning when you wake, you will obey./

PAN TO
BCU POLLY.

(POLLY IS STILL SLEEPING)

(3 to D
fast)

VOICE (CONT): Listen and relax. You must obey Control. You will be given work. You will do all you can...../

43. 3 D 16
MS DOC.

(THE VOICE SUDDENLY BREAKS OFF AS THE DOCTOR COMES IN.

(2 next)

43. 3 D 16 cont.

PAN HIM L.
to BEDHEAD :
inc. POLLY.

HE BEGINS TO
EXAMINE THE WALL.

HOLD POLLY
as DOC exits.

44. 2 B 35
2-s.:
POLLY/DOC.
X f/g.
cabinet.

THE DOCTOR LOOKS
FOR SOMETHING AMONGST
POLLY'S THINGS.
HE FINDS A PIECE OF
WIRE.

45. 3 D 16
Tight 2-s.:
POLLY/DOC.

HE TAKES THE END
OF IT AND PUSHES IT
INTO THE WALL.

SUDDENLY THERE IS A
LITTLE PUFF OF SMOKE
FROM INSIDE THE WALL.

TAPE:
SMALL
EXPLOSION
(R.P.)

46. 2 B 24
2-s.:
POLLY/DOC.

POLLY WAKENS WITH
A START.)

(3 to C)

POLLY: Doctor! What are you
doing.

DOC: I'm scotching a rumour! Or should
I say scorching? POLLY: What happened?

DOCTOR: I think you've been
listening to some very bad advice.

HOLD 2-s.
as DOC.
moves to
f/g.

POLLY: But I've been asleep.

DOCTOR: I know you have. Sound
asleep. Very sound asleep.

(HE MOVES AROUND
SNIFFING.)

Do you smell anything. A rather
sweet perfume?

POLLY: No.

DOCTOR: Well, never mind.
I want you to forget everything
you've been dreaming.

CRAB L :
HOLD 2-s.
as DOC.
sits on
end of bed.

POLLY: Why do you say that?

(Rec. Pause
next)

46. 2 B 24 cont. -16 -

DOCTOR WHO: There's just a chance you might get a series of orders. You know, "Do this, do that, do the other thing." Now my advice to you is don't do anything. Don't just be obedient. Always make up your own mind.

(THE DOCTOR IS SUDDENLY
VERY CONCERNED)

Let Doc. go.

But, what am I thinking about.
Ben and Jamie!

PAN WITH
POLLY TO
DOOR.

(HE HURRIES THROUGH TO
THE LARGER CUBICLES.

POLLY FOLLOWS)

RECORDING PAUSE : REPO ARTISTS

(2 to C)

47. 1 B 24 / 4 INT. BEN/JAMIE'S CUBICLE, NIGHT. /C1/
CU HOLE. TAPE:
PROPAGANDA
/SLEEP NOISE
PULL OUT
to 2-s.:
BEN/DOC.
as Doc's
hands
enter
frame.

(BEN LOOKS UP SLEEPILY)

BEN: Hello, Doc. Is it morning?

(DOCTOR WHO BUSY WITH A PIECE
OF WIRE AGAIN)

DOCTOR WHO: Not yet. But it's
on its way.

(THE DOCTOR BEGINS TO
EXAMINE THE WALL HURRIEDLY
YET CAREFULLY. BEN IS
SUDDENLY WIDE AWAKE. HE
STARES AT THE DOCTOR
CRITICALLY)

BEN: What are you up to?

(3 next)

47. 1. B cont.

DOCTOR WHO: (PREOCCUPIED) By my calculations there should be a think-strand of wire rather like a nerve tapping the subconscious of the human brain.

BEN: (REPROVINGLY) Lay off, mate! You'll find yourself on a charge!

(THE DOCTOR IS GENTLY PRODDING ONE END OF THE WIRE INTO THE WALL WITH GREAT DELICACY AND PRECISION. HE HAS HIS EAR TO THE WALL AS THOUGH LISTENING FOR A RESPONSE. BEN LOOKS ON ANGRILY)

DOCTOR WHO: It should be just about here.

BEN: (SCRAMBLING FROM HIS BED) Look here! Pack it in! The way you muck about you could do some damage.

DOCTOR WHO: (GRIMLY) Better a little damage than a loss of will-power.

BEN: What are you on about? Get out of it! It's against the law.

DOCTOR WHO: What law?

BEN: The law of the Colony.

(THE DOCTOR HAS INSERTED THE OTHER END OF THE WIRE INTO THE WALL AND IS HOLDING IT IN PLACE WITH POLLY'S SHOE. THERE IS A PUFF OF SMOKE FROM BEHIND THE WALL.

TAP:
SMALL
EXPLOSION
(R.P.)

BEN APPALLED)

You shouldn't have done that. You'll get chucked in jail!

(3 next)

47. 1 B 24 cont.

POLLY: What's the matter with you,
when did you get to

BEN: (SWINGING ROUND ANGRILY)
He thinks he knows best all the
time, he does! But this time he's
wrong!

PAN DOC.
R.

(JAMIE WAKES UP AND SITS
UP IN HIS BED)

JAMIE: What's the noise?

48. 3 C 24

2-s.:
JAMIE/
POLLY.

DOCTOR WHO: Hello, Jamie. How did
you sleep?/

JAMIE: Very badly. I told Ben.
I've been hearing voices.

inc.
Doc. as
he sits.

DOCTOR WHO: (PLEASED) Well, that's
good. It shows they haven't been
able to get very deeply into your
mind.

JAMIE: I don't understand.

DOCTOR WHO: Then let me show you.

49. 1 B 35

4-s.:
DOC./JAMIE/
POLLY/BEN.

(THE DOCTOR MOVES TO
BESIDE JAMIE'S BED TAKING
THE PIECE OF WIRE WITH
HIM)

/PUFF OF SMOKE/

TAPE:
SMALL
EXPLOSION
(R.P.)

(3 next)

49. 1 B 35 cont.

BEN: (ANGRILY) You're fools,
all of you! And look what the
Doctor's done!

(WITH HIS HAND HE INDICATES
THE WALL BEHIND THE BED)

He's smashed up all this equipment.

He's smashed up all this equipment.

POLLY: If these people were trying
to get us to believe a lot of
rubbish ...

BEN: (ANGRILY) It's not rubbish.
Control know what's best for us.
They want us to co-operate. We
should be helping.

POLLY: What's the matter, Ben?
This doesn't sound like you.

(3 next)

49. 1 B cont.BEN: We should learn to obey.

PAN R.
as BEN
GOES TO
DOOR
and
PUSH IN
to 2-s.:
JAMIE/BEN
as they
collide.

(HE TURNS TO GLARE AT
THE DOCTOR)

The Doctor's making trouble. I'm
going to turn him in!

(HE BEGINS TO MOVE FROM
THE CUBICLE. JAMIE
JUMPS UP AND GRABS HIM.

BEN STRUGGLES.

JAMIE HOLDING ON TO HIM)

50. 3 C 16
2-s.:
DOC./POLLY.

JAMIE: You don't know what you're
doing! /

POLLY: What's the matter with
him, Doctor?

51. 1 B 24
2-s.:
JAMIE/BEN

DOCTOR WHO: I'm afraid I wasn't
quite in time. /

(BEN STRUGGLIN WITH JAMIE)

BEN: Leave go of me!

(HE TURNS AND SHOUTS)

inc. DOC./
POLLY
as they
enter.

Guard! Guard!

DOCTOR WHO: It's no use,
Jamie.

JAMIE: We can't just let him go.

DOCTOR WHO: You'll have to. Nothing
can be solved by force.

POLLY: He'll go and tell these
people.

(BEN THROWS OFF JAMIE AND
RUNS FROM CUBICLE)

Doctor, we'll have to get you out
of here.

(3 next)

51. 1 B 24 cont.DOCTOR WHO: We can't leave without Ben.JAMIE: But he's betraying you.DOCTOR WHO: (SHAKING HIS HEAD)
Not Ben. He is not in control of his actions. He has been given instructions and he cannot help himself.Hold BEN/
OLA/GUARD
as they
enter.(THERE IS THE SOUND OF
FOOTSTEPS HURRIEDLY
APPROACHING THE CUBICLE. F/X: FOOTSTEPS)THE DOOR IS THROWN OPEN
AND BEN BURSTS IN FOLLOWED
BY OLA AND THE GUARD.

BEN POINTING TO THE DOCTOR)

BEN: That's him! Prodded about
in the wall, he did!, and smashed
our equipment.OLA: This time we've got the
evidence. From one of your own
friends. This way.As JAMIE
moves
isolate
DOC./JAMIE/
OLA.(JAMIE PUSHES FORWARD TO
PROTECT THE DOCTOR)JAMIE: Leave him alone.OLA: Get out of my way. That's
an order.JAMIE: I take orders from no one,
but the Doctor.52. 3 C 16
MS GUARD.OLA: Right. You're coming too.
Get out both of you.53. 1 B 24
GROUP
SHOT A/B.DOCTOR WHO: Thank you, Jamie,
but I'll go with Captain Ola.POLLY: What will they do to you?

(4 next)

BEN: (INDICATING DOCTOR) He should be in that hospital of yours.

PUSH IN
to contain
GROUP
as they
move to
door.

(JAMIE TURNS ANGRILY ON BEN)

JAMIE: You're a traitor!

(JAMIE IS ABOUT TO ATTACK
BEN. OLA PUSHES THE GUN
IN HIS BACK)

(3 to A)

OLA: Move! Both of you!

(HE INDICATES THE DOOR
AND THEY ARE ESCORTED
OUT UNDER THE GUARD'S
GUN.

BEN CALLING)

BEN: The hospital! He needs
correction more than Medok does!

B2. 4C

54. 4 C 24 5. INT. HOSPITAL. NIGHT.

3--s.:
SCIENTIST/
MEDOK/
PILOT.

(A PRIVATE WARD. MEDOK
LIES STRAPPED TO A
RAISED FRAME. A
SPINNING LIGHT FLICKERS
A FAST-CHANGING
SERIES OF LIGHT AND
SHADOW ON HIS FACE.

A WHINE OF HIGH SOUND IS
AN INTERMITTENT BACKGROUND.
THE PILOT STANDS WATCHING
MEDOK IN PENSIVE SCIENTIFIC
FASHION.

THE THICKLY BESPECTACLED
SCIENTIST, IS
OPERATING CONTROLS AT A
BLACK BOX. A VOICE IS
SOFTLY INSISTING CLOSE
TO MEDOK)

Q. VOICE

(1 next)

B2

Q.TAPE

CORRECTION
'GRILLING'
(R.P.)

TAPE:
PROPAGANDA
VOICE

TAPE: RECORDED : PROPAGANDA
VOICE: (NON-STOP) You wish to
co-operate. You have seen no
strange creatures. You will
work hard and happily.

(MEDOK STRUGGLES AND YELLS
AS HE TWISTS HIS HEAD FROM
SIDE TO SIDE)

MEDOK: I won't listen. I
don't believe it. There are
such creatures. I know I am^{the}
right. I have seen them.
truth! The truth! I won't
forget the truth!

(THE PILOT TURNS AND
SIGNALS TO SCIENTIST WHO
SWITCHES OFF. THE
SOUNDS AND LIGHTS FADE)

GRILLING
FADE

PILOT: (PURSING LIPS) A very
difficult case. Too far gone
to help. Will never be happy
as the rest of us. Nothing
much we can do except send him into
the pits to work for life.

MEDOK: (FAINTLY) You can't hide
the truth.

PILOT: (INTO PHONE) Hello...
yes... What's that? The doctor?
I'll come at once.

(HE HURRIES OUT CALLING
AS HE GOES)

Keep at it!

GRILLING
UP

(SCIENTIST SWITCHES ON LIGHTS
AND VOICE BEGIN AGAIN.
MEDOK STRUGGLES AS BEFORE)

FADE

1B. CL

55. 1 B 24 / 6. INT. REST CURICLES. NIGHT. CL

F/U:

2-s.:
BEN/POLLY

(4 to D)

(BEN LOOKS BLANKLY
AHEAD. POLLY LOOKS
AT HIM CONTEMPTUOUSLY)

(B to 3)

(Rec. Pause
next)

55. 1 B cont.

POLLY: What did you do it for?
The doctor's our friend?

BEN: I had to do my duty.

CRAB R.
to hold
2-s. as
POLLY
moves
to door.

POLLY: You go on doing it then.
But I'm going to find out where
they've gone.

BEN: You'd better stay here.

POLLY: Go on. Report me.

(SHE GOES OUT.)

PUSH IN
TO HOLD
DOOR AS
THEY
EXIT.

BEN: Polly!

(HE HURRIES AFTER HER.)

(CALLING) Polly! Polly!

RECORDING PAUSE : REPO ARTISTS (1 to C)

56. 1 C 35 / 7. EXT. BUILDING UNDER
LS WILL CONSTRUCTION. NIGHT.

1C. A1

TAPE: NIGHT
CHASE :
FURTIVE (R.P.)

(4 next)

56. 1 C 35 cont.(Cam. 3
masked
by pillar)

As POLLY
enters R.
f/g. :
PAN L.
to inc.
building
in L. b/g.

(POLLY IS HURRYING ALONG,
GLANCING ANXIOUSLY OVER
HER SHOULDER AS SHE DOES
SO. NOT FAR BEHIND, BEN
CAN BE HEARD)

BEN: Polly!

(POLLY STOPS UNCERTAINLY
AND LOOKS ROUND. SHE
IS CLOSE TO THE PARTLY
BUILT CONSTRUCTION.

BEN CAN BE HEARD APPROACHING.
POLLY TAKES SHELTER AGAINST
THE PARTLY BUILT WALL)

BEN'S VOICE: (CALLING) Where
are you, Polly?

(POLLY HEARS HIM APPROACHING.
SHE MOVE CAUTIOUSLY ALONG
THE WALL AND STEPS INTO
THE UNFINISHED BUILDING)

4D. B3.

57. 4 D 24 /8. INT. BUILDING. NIGHT. B3
MLS BUILDING
thru' slats.
inc. POLLY.

(1 next) - 25 -

57. 4 D cont.

(POLLY MOVES CAUTIOUSLY INTO THE BUILDING LOOKING FOR COVER AMONGST THE HEAPS OF RUBBLE, THE PILE OF TIMBER, THE PARTLY BUILT WALLS AND THE SCAFFOLDING)

1C. A1

58. 1 C 35 / 9. EXT. BUILDING. NIGHT. A1

LS :

Building

A/B :

BEN in

f/g.

(BEN MOVES TOWARDS THE BUILDING, LOOKING ROUND, PEERING INTO THE DARKNESS, HE TURNS AND CALLS)

BEN: Polly! You'll be in trouble!

(HE MOVES CLOSER TO THE BUILDING, TURNS AND LOOKS BEHIND HIM. HE STOPS AND LISTENS INTENTLY)

4D. B3. 2C

59. 4 D 24 / 10. INT. BUILDING. NIGHT. B3

MLS

thru'

slats.

(POLLY CROUCHES DOWN USING A PILE OF TIMBER AS COVER)

(1 to A)

BEN'S VOICE: (CALLING) Don't fool about, Polly, We must obey Control.

60. 2 C 8

MCU POLLY.

Lose her

as she drops
out of frame.

(POLLY MOVES AWAY SLIGHTLY AND IN DOING SO SHE KNOCKS OVER SOMETHING IN THE DARKNESS)

3A. A1

61. 3 A 16 / 11. EXT. BUILDING. NIGHT. A1

Blank frame:

inc. BEN

in MCU

as he walks

in L. to R.

and out.

(BEN HEARS THE NOISE.

HE TURNS QUICKLY TO THE BUILDING.)

(4 next)

61. 3 A 16 cont.

BEN: Polly?

(THERE IS NO ANSWER.
BEN MOVES
CAUTIOUSLY INTO
THE BUILDING.)

62. 4 D 24 /12. 4D. B3. 2G. 1A. A1 BUILDING. NIGHT. B3/A1
MLS
Building
thru'
slats f/g.
POLLY in
L. f/g. BEN: (CALLING) Stop!
BEN in
R. b/g.
(BEN CATCHES HOLD
OF POLLY)
CRAB R
quickly as
they tussle. POLLY: Leave me alone.

63. 2 C 24 BEN: You're coming back to
the guard. /
2-s.:
BEN/POLLY
fav. Ben. POLLY: Let me go.

TAPE: M.16.
MACRA THEME
4'00"
(Dudley)

PUSH IN
to hold
2-s.
as they
move R.
BEN: You're coming with me girl!
You've broken Colony Law.
(BEN DRAGS POLLY AWAY.
SUDDENLY POLLY GIVES
A SCREAM.
OVER BEN'S SHOULDER
THE MACRA CAN BE
SEEN IN THE MOONLIGHT.
POLLY POINTS IN HORROR.
BEN TURNS TO STARE.
THERE IS NOTHING
THERE.)

inc. MACRA
centre as
it appears.

(1 next)

BEN: (cont) What's the matter with you?

POLLY: Didn't you see?

BEN: There's nothing there.

POLLY: But there was. A huge face. Like a crab. A huge crab. It saw us, Ben. It was looking.

(SHE COVERS HER FACE AND SHUDDERS)

It was horrible, and had claws - claws like we saw on the time scanner.

BEN: (SHARPLY) There was nothing. Come on.

(BEN TAKES POLLY'S ARM AGAIN AND BEGINS TO MOVE TOWARDS THE DOORWAY)

POLLY: (ALARMED) Not that way.

BEN: You're trying to dodge off.

POLLY: I'm not! But not that way. The other door.

BEN: There's nothing there.

POLLY: Ben!

I -n' cont...

(BEN TURNS. PARTLY SHOWING ACROSS THE OPEN DOORWAY IS THE ROUNDED SHAPE OF AN CRAB -LIKE CREATURE, ONE EYE PEERING INTO THE BUILDING, JERKING BACKWARDS AND FORWARDS AS IT SEARCHES INSIDE.

(1 next)

A MOMENT LATER THE
SHAPE HAS GONE)

... ..
... ..

... ..

POLLY: (A WHISPER) What is it?

BEN: (DAZED) I don't know.

(THE TWO OF THEM STAND FOR
A SECOND IN SILENCE. THEY
LISTEN AND THEN TURN TO
LOOK APPREHENSIVELY ROUND
THE BUILDING. THERE ARE
SEVERAL GAPS IN THE
CONSTRUCTION BUT AT NONE
OF THEM IS THERE ANY
MOVEMENT OR SIGN OF A
CREATURE)

POLLY: What are we going to do?

(BEN AGAIN AS THOUGH IT
WERE A LESSON HE HAD
LEARNED)

BEN: There is nothing evil or
harmful in the colony.

(IT DOESN'T EVEN SOUND
LIKE HIS VOICE)

PULL BACK
with BEN
as he
walks.
Hold 2-s.

POLLY: But how can you possibly
believe all that stuff.

BEN: Stands to reason, doesn't
it?

(BEN CROSSES THE WALL AND
PEERS OUT OF THE OPENING
THROUGH WHICH THE CREATURE
WAS LAST SEEN)

(1 next)

63. 2 C cont.

BEN: (PEERING OUT) It's safe. There's nothing here.

(POLLY WATCHES BEN IN ALARM.
SHE DOES NOT NOTICE THE POWERFUL CLAW WHICH BEGINS TO GROPE JUST BEHIND HER. SUDDENLY IT TOUCHES POLLY AND THE CLAWS GO ROUND HER.)

64.	1	A	24	POLLY: (SCREAMING) Ben! Help me! It's got me in its claws./	
			MS POLLY in Macra claws. BEN enters L.	(BEN TURNS & GRABS A CHUNK OF WOOD AND ATTACKS THE CLAWS.)	
65.	2	C	12	BCU MACRA	
66.	1	A	24	POLLY (CONT) Ben! Look out./	
			3-s.: A/B.	Ben!	
67.	2	C	24	BCU MACRA	(BEN LASHES OUT.)
68.	1	A	12	BCU BEN'S HANDS	
			PAN UP TO BEN.		
69.	2	C	24	BCU MACRA'S EYES. PAN TO IT'S FACE.	POLLY: (SOB) Ben, Ben!
70.	1	A	24	3-s.: BEN/MACRA/POLLY	(THE MACRA'S FEELERS ARE WEAKENED BY BEN'S ATTACK AND POLLY SLIPS AWAY FROM THEIR CLUTCHES. BEN PULLS POLLY DOWN BEHIND COVER.)
71.	2	C	24	3-s.: MACRA/POLLY/BEN.	POLLY (CONT): Ben! Thank you. It was horrible.

(4 next)

71. 2 C 24 cont. 31 -

Hold POLLY/
BEN in L.
f/g. as
they stop.

BEN: (WARNINGLY) Don't make
a sound. (HE LOOKS UP) I think
it's going away.

(THE CLAWS ARE BEING
WITHDRAWN)

72. 4 D 24 /

2-s.:

BEN/POLLY.

POLLY: Oh Ben, let's get inside.

(BOTH BEN AND POLLY PEER
TOWARDS THE WINDOW. AS
THEY LOOK THEY ARE SUDDENLY
AWARE OF THE EYE OF THE
CREATURE PEERING IN
SEARCHINGLY)

(THE CREATURE DISAPPEARS)

Hold 2-s.
as BEN
moves.

(THEY STARE ROUND AT THE
OPENINGS BEHIND THEM)

73. 2 C 12 /

BCU MACRA
(into cam.)

POLLY: Behind you!

(A CLAWS APPEARS AT THE
WINDOW CLOSE BESIDE THEM.

BEN AND POLLY SCRAMBLE
OVER THE RUBBLE TO THE
OTHER SIDE OF THE BUILDING.
THE CLAWS CAN BE SEEN
GROPING OVER THE SPOT
WHERE THEY WERE)

74. 4 D 24

2-s.:

BEN/POLLY
Tighter.

Ben! There's another.

75. 2 C 12 /

BCU MACRA
into cam.

(THE SECOND CLAW REAPPEARS
AT ONE OF THE OPENINGS)

76. 4 D 24 /

2-s.:

BEN/POLLY

(ABBALED) They're all round us.

BEN: Run for it, Polly. I'll
keep them here.

(2 next)

CQ.

76. 4 D 24 cont. ⁻³²⁻

POLLY: You wouldn't have a chance.
We must just run for it.

(SHE MOVES TO PEER OUT
OF THE OPENING NEAREST
THEM AND SIGNALS TO BEN)

77. 2 C 24 BEN: All right follow me. /

MS BUTTRESS

POLLY/
BEN in

CRAB L
swiftly as
they run.

(BOTH BEN AND POLLY DASH
OUT THROUGH THE OPENING
INTO THE NIGHT.

78. 1 A 16
BCU MACRA
PUSH IN ON
IT'S EYE.

THE CLAWS INSIDE THE
BUILDING LASH ABOUT IN
FRUSTRATION)

MACRA THEME LOUDER & FADE

RECORDING PAUSE : REPO ARTISTS

(3 to E)
(1 to D)
(4 to B)

(B to 1)

(4 next)

1D. 2E. B1. 4B/

79. 4 B 24 13. INT. PILOT'S HEADQUARTERS. B1/

CU PILOT'S
eye thru'
glass.

PULL BACK
to inc.
Glass &
equipment.
Doc. in
L. b/g. to
2-s.

NIGHT.

(THE PILOT IS TALKING
STERNLY TO THE DOCTOR.

THE PILOT'S SECRETARY
IS, AS ALWAYS OPERATING
A RECORDING MACHINE.

JAMIE IS WITH THE DOCTOR.)

PILOT: You've destroyed the nerve
circuit doctor. You've burnt it
out together with two others.
I'm told. What have you got to
say for yourself.

DOCTOR: Rather neat, don't you
think? And so simple. I did it
with this.

(HE HOLDS OUT THE SMALL
PIECE OF WIRE)

PILOT: You admit it.

DOCTOR: I'm proud of it!

PULL BACK
as DOC.
moves
forward,
holding
2-s.

(THE DOCTOR FROWNS AT
THE WALL BEHIND THE
PILOT)

PILOT: What's the matter?

(THE DOCTOR EXAMINES
THE WALL.)

80. 1 D 24
2-s.:
PILOT/DOC.

DOCTOR: My dear Pilot. /
Your wall! Even you are
subjected to this form of
subconscious control!

(4 next)

80. 1 D 24 cont.

(THE DOCTOR IS BUSILY
PRODDING WITH THE PIECE
OF WIRE INTO THE WALL)

PILOT: (ANGRILY) Don't touch
that.

DOCTOR WHO: (BLANDLY) I'm
doing it to help you. You want
to think your own thoughts, don't
you? Not the thoughts of other
people.

(THE PILOT JUMPS UP
ANGRILY)

PILOT: Doctor!

(BUT THE DOCTOR HAS
INSERTED THE OTHER END
OF THE WIRE INTO THE
WALL AND THERE IS THE
NOW FAMILIAR PUFF OF
SMOKF)

TAPE: SMALL EXPLOSION A/B. (R.P.)

DOCTOR WHO: (SMILING) That's
better.

PILOT: You will be severely
punished for this.

DOCTOR WHO: The least you can
do is say thank you! /

81. 4 B 35
GROUP SHOT
as OLA/BEN/
POLLY enter

(HE PULLS A HURT EXPRESSION.

THE DOOR IS OPENED AND
OLA HURRIES IN WITH PEN
AND POLLY)

TAPE: DOOR SLID OPEN A/B GRIM
--

PILOT: (ANGRILY) What is the
meaning of this?

OLA: It is the young man who
reported the Doctor.

(3 next)

PILOT: What about him?

OLA: He has another report,
Pilot. An urgent one.

PILOT: Thank you Ola.

JAMIE: (BITTERLY TO BEN) Who
are you stabbing in the back this
time?

(THE DOCTOR SEES THAT
POLLY IS IN A DISTURBED
STATE. HE GOES TO HER
COMFORTINGLY)

DOCTOR WHO: Polly! What is the
matter?

POLLY: It was horrible. Huge
crabs. With claws. They
got hold of me. / Ben got me free.

82. 3 E 24
4-s.:
BEN/JAMIE/
POLLY/DOC.

JAMIE: (SURPRISED) Ben!

POLLY: He was nearly killed
himself.

PILOT: (HAMMERING DESK)
Silence!

(4 next)

(THEY ALL TURN TO BEN WHO HAS BEEN STANDING A LITTLE DISTANT AND DAZED, PAYING LITTLE ATTENTION TO WHAT IS GOING ON AROUND HIM)

PILOT: Did you protect the girl from such creatures?

(BEN LOOKS AT HIM BLANKLY)

83. 4 B 16 BEN: She ran away. / I went after her.
MCU BEN

84. 1 D 16 PILOT: (INSISTENT) Did you protect her? / Were there such creatures?
MCU PILOT

85. 4 B 16
MCU BEN

(BEN LOOKS AT THE PILOT FOR A MOMENT AS IF TRYING TO REMEMBER, THEN HE SLOWLY SHAKES HIS HEAD)

86. 3 E 24 BEN: No. There were no such creatures. /
4-s.: POLLY: Ben!
BEN/JAMIE/
POLLY/DOC
A/B. BEN: There are no such things as Macra.
POLLY: But you saw them!

87. 4 B 16 BEN: (FIRMLY SHAKING HIS HEAD) No. There were no such creatures. /
MCU BEN There are no such things as Macra.

88. 3 E 24
A/B : 4-s.

DOCTOR WHO: (TO POLLY) Don't blame him.

JAMIE: (ANGRILY) But you heard him!

89. 1 D 14 DOCTOR WHO: Ben has come under the control of evil forces at the heart of the Colony. /
MCU PILOT

PILOT: (ANGRILY) That is false. (cont ...)

(4 next)

89. 1 D 14 cont. - 37 -

PILOT: (cont) Control always acts for the best. /

90. 4 B 16
MCU DOC.

(THE DOCTOR TURNS ON
THE PILOT CHALLENGINGLY)

91. 1 D 16
MCU PILOT DOCTOR WHO: Who is Control? /

PILOT: (TAKEN ABACK) You've seen the Controller. /

92. 3 E 24
Group Shot :
Screen
centre.

(HE POINTS UP AT THE SCREEN
WHICH IS BLANK AT THIS
MOMENT)

DOCTOR WHO: Have I? I don't remember it.

PILOT: (CONFIDENTLY) Switch on.
We have nothing to hide.

Q. B.P.

(HIS SECRETARY TURNS A
SWITCH, THE SCREEN
LIGHTS UP WITH THE
PICTURE OF THE FINE
LOOKING CONTROLLER)

TAPE:
CHIMES IN

Q. TAPE

TAPE : RECORDED : CONTROL
VOICE: Controller speaking. We know everything that's happened.
The poor girl has had hallucinations.

93. 4 B 16
MCU JAMIE

JAMIE: (POINTING AT SCREEN)
That's not the Controller. That's just the picture of a man. /

94. 1 D 16
MCU PILOT

PILOT: It's the picture of our Controller. /

95. 4 B 16
A/B : MCU
JAMIE

JAMIE: But where is he? / I'll wager he doesn't exist? /

96. 1 D 16
A/B : MCU
PILOT.

PILOT: (SHAKEN) Of course he does. /

97. 4 B 16
A/B : MCU
JAMIE

JAMIE: Then let's see him, then.

98. 1 D 16
MCU PILOT
A/B.

(4 next)

- 38 -

98. 1 D 16 cont.

99. 4 B 16
MCU JAMIE

100. 1 D 16
MCU PILOT

101. 4 B 16
MCU JAMIE

102. 1 D 16
MCU PILOT

103. 4 B 16
MCU DOCTOR.

104. 1 D 16
MCU PILOT

105. 3 E 24
GROUP SHOT

inc. Screen
b/g.

PILOT: That is not necessary.

JAMIE: I don't believe he's there.

PILOT: He is. You've heard his voice.

JAMIE: It's a ruse.

PILOT: (ANGRILY) He's there.

DOCTOR WHO: (SLYLY) Why don't you show him then?

PILOT: (HESITATING) Very well. I will ask.

(THE PILOT TURNS TO STARE UP AT THE SCREEN)

(HESITATING) As you can hear, Control, they ask to see you in person.

STILL B.P.
OUT OF FOCUS

STANDBY
MOVING B.P.

(THE PICTURE OF THE CONTROLLER ON THE SCREEN MOVES ABOUT A LITTLE JERKILY. IT CRUMPLES SLIGHTLY THEN IT STRAIGHTENS OUT AGAIN.

THE DOCTOR LOOKS ON RUBBING HIS HANDS)

DOCTOR WHO: That's set the cat amongst the pigeons.

JAMIE: They haven't got him there.

(THE DOCTOR AND THE OTHERS WATCH THE SCREEN WITH GREAT ABSORPTION.

RUN MOVING B.P.
(1'05")

THE PICTURE OF THE CONTROLLER IS MOVED ASIDE.

SOUND ON
B.P.

(1. next)

- 38 -

TAPE: M.17:
(REPEAT M.12)
MACRA THEME
(Dudley)
0'32"

105. 3 E cont.

FOR A MOMENT THE SCREEN GOES OUT OF FOCUS, A FIGURE CAN BE SEEN MOVING INTO VISION AS FOCUS IS READJUSTED. ON THE SCREEN WE SEE A MAN WHO IS UNDOUBTEDLY THE CONTROLLER AS IN THE PHOTOGRAPH ALREADY SHOWN ON THE SCREEN, BUT HE APPEARS MUCH OLDER THAN HIS PHOTOGRAPH AND CHANGED IN A SIGNIFICANT WAY. HE IS NERVOUS AND BLINKS QUICKLY. HE LICKS HIS LIPS AND IS CONSTANTLY GLANCING OUT OF CAMERA. HE APPEARS DAZED AND VERY UNCERTAIN. HIS LIPS DO NOT MOVE BUT THE VOICE CAN STILL BE HEARD TALKING)

SOUND
ON B.P.

CONTROL : SOUND ON B.P.:

VOICE: This is your Controller.
This is your Controller.

JAMIE: Why doesn't he talk for himself?

PILOT: You have seen the Controller.

Q. VOICE/

JAMIE: Let him speak!

TAPE/

TAPE: RECORDED CONTROL:
VOICE: (RISING IN ANGER) Be
silent. That is an order!

POLLY: (CALLING) Let him speak.

PILOT: Be silent.

JAMIE: (POINTING) He's no
giving the orders. He can't talk!

(ON THE SCREEN THE CONTROLLER
IS LOOKING NERVOUSLY TO LEFT
AND RIGHT)

SOUND ON
B.P.

106. 1 D 16
CU B.P.
SCREEN.

CONTROL : SOUND ON B.P.
VOICE: This is the man. You,
will hear him speak ... Speak,
Controller. Speak.

(3 next)

106. 1 D 16 cont.

(ON THE SCREEN THE
CONTROLLER BLINKS
NERVOUSLY)

SOUND ON
B.P.

CONTROLLER: (HESITATING) Me?
Am I to speak?

CONTROL : SOUND ON B.P.:

VOICE: Tell the strangers to
believe and obey.

CONTROLLER: (DAZED, STUTTERING)
I ... I ... I will tell them.
I will tell them. I will do what
you say. Keep back. Don't
touch me!

(THE CONTROLLER IS STARING
IN TERROR AT SOMETHING
NOT SHOWN ON THE SCREEN)

(WITH GROWING FEAR) I'll obey.
I'll obey.

CONTROL : SOUND ON B.P.

VOICE: (RISING TO A HIGH UN-
NATURAL PITCH) Switch off.
Switch off the visual communication.
Switch off. Switch off.
Switch off. Switch off.

107. 3 E 24
GROUP SHOT
A/B.

(JAMIE POINTS AT THE
SCREEN IN AMAZEMENT)

108. 1 D 16
CU B.P.
SCREEN.

JAMIE: What's that? What's
happening?/

TAPE: M.18.
0'52"

(THE CONTROLLER CAN BE
SEEN BACKING AWAY WITH
HIS HAND RAISED PROTECTINGLY.

DEFOCUS B.P.

FROM ONE SIDE OF THE SCREEN
A GREAT CABLE-LIKE CLAW
WHIPS INTO THE PICTURE AND
GOES ROUND THE CONTROLLER.
IT BEGINS TO DRAG HIM OUT
OF SHOT AS HE STRUGGLES AND
GASPS, HIS EYES WIDE WITH
FEAR.

THE VOICE IS CONTINUING TO
SCREECH AS THE PICTURE FADES
FROM THE SCREEN)

109. 3 E 24
GROUP A/B.

(4 next)

POLLY: That was it! In the picture!

(POLLY HURRIES FORWARD
TO INDICATE THE SCREEN)

They're in Control!

110. 4 B 24 / (SHE TURNS TO STARE AT
GROUP SHOT. THE DOCTOR AND THE
OTHERS.

THE PILOT LEANS FORWARD
ANGRILY TO PRESS THE
BUTTON ON HIS DESK. THE
DOOR OPENS AND OLA ENTERS
WITH GUARD)

PILOT: Take them out of here.
They are condemned to the pits.

POLLY: The Macra!

PILOT: (ANGRILY) Take them
out! Take them away!

111. 1 D 16
MCU POLLY.

POLLY: The Macra are in Control!

MIX : CAPTION SCANNER

ROLLER CAPTION:

FADE UP
CLOSING MUSIC

Dr. Who
PATRICK TROUGHTON

Medok
TERENCE LODGE

Ola
GERTAN KLAUBER

Pilot
PETER JEFFREY

Controller
GRAHAM LEAMAN

Polly
ANNEKE WILLS

ROLLER CAPTION (CONT)

Ben
MICHAEL CRAZE

Jamie
FRAZER HINES

Control Voice
DENIS GOACHER

Broadcast &
Propaganda Voices
RICHARD BEALE

Macra Operator
ROBERT JEWELL

Music composed by
DUDLEY SIMPSON

Title music by
RON GRAINER
and the BBC Radiophonic
Workshop

Story Editor
GERRY DAVIS

Designer
KENNETH SHARP

MIX : SLIDE:

Producer
INNES LLOYD

MIX : SLIDE:

Directed by
JOHN DAVIES

BBC tv.

FADE SOUND AND VISION